

**Saturday 5 March 2016**  
West Road Concert Hall, Cambridge

**Pärt**

*Te Deum*

**Duruflé**

*Requiem*

**Willcocks**

*Ceremony of Psalms*



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**Cambridge Philharmonic  
Orchestra and Chorus**

Conductor: Timothy Redmond

Leader: Steve Bingham

**Willcocks: *Ceremony of Psalms***

**Pärt: *Te Deum***

*Interval*

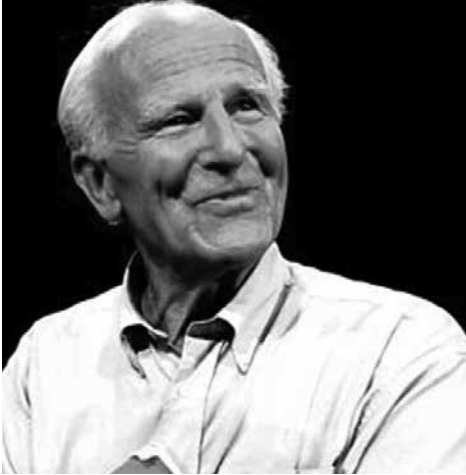
**Durufié: *Requiem***

Bethan Langford: *Mezzo soprano*

Josep-Ramon Olivé: *Baritone*

# A Ceremony of Psalms

**Sir David Willcocks**  
(1919-2015)



*Sir David Willcocks, who died on 17 September 2015.*

*A Ceremony of Psalms* is being performed in memory of, and as a tribute to, Sir David Willcocks who was conductor of the Cambridge Philharmonic from January to June 1947 and then served as its President from 1981 until 2012. Whilst he was conductor of the Phil, David Willcocks met his future wife Rachel, a member of the chorus, in a performance he directed of the *St Matthew Passion*.

David Willcocks was one of the most influential musicians of his generation. He was a born leader with a love of life and this was very much the thread running through his long and illustrious career as organ scholar, army officer, cathedral organist,

Director of Music at King's College, Cambridge, Director of Music at the Royal College of Music in London and finally a freelance choral conductor, regarded by his peers as senior head of the choral community. For many people his name will forever be linked with the Festival of Nine Lessons and Carols held in King's College, Cambridge on Christmas Eve. In 1952 he conducted the first performance in Britain of Duruflé's *Requiem*, the work featured in tonight's programme.

David Willcocks was immersed in the language of the Book of Common Prayer since his days as a chorister at Westminster Abbey. He had a particular love of the psalms as translated for the 1662 Prayer Book by Coverdale. His recording of *The Psalms of David*, made at King's College, Cambridge, is testimony to this. *A Ceremony of Psalms* was composed in 1989, in response to an invitation from the Green Lake (Wisconsin) Festival of Music to write a work for baritone solo, chorus and orchestra to mark the 10th anniversary of the founding of the Festival. The five psalms comprise three choral movements interspersed with two movements for the soloist. The psalms are numbers 98, 130, 150, 23 and 65 and they reflect the emotional range of the poems in the Book of Psalms as they voice joy and sorrow, thanksgiving and despair, penitence and faith, and hope and love.

Tonight we are performing Psalms 98, 130 and 65.

**Anne Matthewman**

## Psalm 98

O sing unto the Lord a new song: for he hath done marvellous things.

With his own right hand, and with his holy arm: hath he gotten himself the victory.

The Lord declared his salvation: his righteousness hath he openly shewed in the sight of the heathen.

He hath remembered his mercy and truth toward the house of Israel: and all the ends of the earth have seen the salvation of our God.

Shew yourselves joyful unto the Lord, all ye lands: sing, rejoice, and give thanks.

Praise the Lord upon the harp: sing to the harp with a psalm of thanksgiving.

With trumpets also, and shawms: O shew yourselves joyful before the Lord the King.

Let the sea make a noise, and all that therein is: the round world, and they that dwell therein.

Let the floods clap their hands, and let the hills be joyful together before the Lord: for he is come to judge the earth.

With righteousness shall he judge the world: and the people with equity.

*Glory be to the Father, and to the Son: and to the Holy Ghost; as it was in the beginning, is now and ever shall be: world without end, Amen.*

## Psalm 130

Out of the deep have I called unto thee, O Lord:

Lord, hear my voice.

O let thine ears consider well the voice of my complaint.

If thou, Lord, wilt be extreme to mark what is done amiss:

O Lord, who may abide it?

For there is mercy with thee: therefore shalt thou be feared.

I look for the Lord; my soul doth wait for him,

and in his word is my trust.

My soul fleeth unto the Lord: before the morning watch, I say,

before the morning watch.

O Israel trust in the Lord, for with the Lord there is mercy:

and with him is plenteous redemption.

And he shall redeem Israel from all his sins.

## Psalm 65

Thou, O God, art praised in Sion: and unto thee shall the vow be performed in Jerusalem.

Thou that hearest the prayer: unto thee shall all flesh come.

My misdeeds prevail against me: O be thou merciful unto our sins.

Blessed is the man whom thou choosest, and receivest unto thee: he shall dwell in thy court, and shall be satisfied with the pleasures of thy house, even of thy holy temple.

Thou shalt shew us wonderful things in thy righteousness, O God of our salvation: thou that art the hope of all the ends of the earth, and of them that remain in the broad sea.

Who in his strength setteth fast the mountains: and is girded about with power.

Who stilleth the raging of the sea: and the noise of his waves, and the madness of the people.

They also that dwell in the uttermost parts of the earth shall be afraid at thy tokens: thou that makest the outgoings of the morning and evening to praise thee.

Thou visitest the earth, and blessest it: thou makest it very plenteous.

The river of God is full of water: thou preparest their corn, for so thou providest for the earth.

Thou waterest her furrows, thou sendest rain into the little valleys thereof: thou makest it soft with the drops of rain, and blessest the increase of it.

Thou crownest the year with thy goodness: and thy clouds drop fatness.

They shall drop upon the dwellings of the wilderness: and the little hills shall rejoice on every side.

The folds shall be full of sheep: the valleys also shall stand so thick with corn, that they shall laugh and sing.

*Glory be to the Father, and to the Son: and to the Holy Ghost; as it was in the beginning, is now and ever shall be: world without end, Amen.*

# *Te Deum*

**Arvo Pärt**  
(1935-)

The setting of *Te Deum* by the Estonian composer Arvo Pärt was commissioned by the German Broadcasting Company Westdeutscher Rundfunk and was first performed on 19 January 1985.

It is scored for voices, prepared piano, divisi strings and wind harp, with the two wind harp notes being played as an underlying continuum or 'drone'.

Pärt's early compositions were written in the 20th Century neo-classical style, and later in the twelve-tone technique pioneered by Arnold Schoenberg. However he became increasingly disillusioned with this style of writing and in the 1970s, after studying early Christian music, he developed compositional techniques reflecting older traditions including plainsong and Gregorian chant.

In the *Te Deum*, the text is split into sections, with each being sung in plainsong before being repeated either in choral form or as an instrumental texture. Pärt also uses a particular compositional technique, called tintinnabuli, based on the reiteration of the notes of a single, unchanging triad – a group of three notes – which adds to the meditative nature of the work.

The melodic sections also reflect the structure of the text, with the number of syllables in the word determining how far from the pitch the melody moves. So if, for example, a word has three syllables, the melody will follow it by moving on three notes.

The use of chant, followed by its repetition in several voices, is characteristic of Renaissance masses, and the drone of the wind harp is similarly reminiscent of the drone voice used in Byzantine chants. This underlying drone was seen at the time as reflecting the unchanging nature of God and of worship, and in the *Te Deum* is therefore not simply a musical device, but part of the atmosphere of the work.

The text of the *Te Deum*, is set out overleaf, with the subdivisions as marked in the score.

**Chris Fisher**

*I. Te Deum laudamus: te Dominum  
confitemur.*

*II. Te, aeternum Patrem, omnis terra  
veneratur.*

*III. Tibi omnes Angeli, tibi caeli et  
universae Potestates.*

*Tibi Cherubim et Seraphim incessabili  
voce proclamant:*

*Sanctus, sanctus, sanctus Dominus  
Deus Sabaoth.*

*IV. Pleni sunt caeli et terra maiestatis  
gloriae tuae.*

*V. Te gloriosus Apostolorum chorus;  
Te Prophetarum laudabilis numerus;  
Te Martyrum candidatus laudat  
exercitus.*

*VI. Te per orbem terrarum sancta  
confitetur Ecclesia:*

*Patrem immensae maiestatis,  
Venerandum tuum verum et unicum  
Filium*

*Sanctum quoque Paraclitum Spiritum.*

*VII. Tu rex gloriae, Christe,  
Tu Patris sempiternus es Filius.  
Tu ad liberandum suscepturus  
hominem non horruisti virginis uterum.*

*VIII. Tu devicto mortis aculeo aperuisti  
credentibus regna caelorum.*

*IX. Tu ad dexteram Dei sedes, in gloria  
Patris.*

*Iudex crederis esse venturus.*

*X. Te ergo quaesumus, tuis famulis  
subveni, quos pretioso sanguine  
redemisti!*

I. We praise Thee, O God: we  
acknowledge Thee to be the Lord.

II. All the earth doth worship Thee and  
the Father everlasting.

III. To Thee all Angels, to Thee the  
heavens and all the Powers therein.

To Thee the Cherubim and Seraphim cry  
with unceasing voice:

Holy, Holy, Holy: Lord God of Hosts.

IV. The heavens and the earth are full  
of the majesty of Thy glory.

V. Thee the glorious choir of the  
Apostles;

Thee the admirable company: of the  
Prophets;

Thee the white-robed army of Martyrs,  
praise.

VI. Thee the Holy Church throughout  
all the world doth acknowledge:

The Father of infinite Majesty,  
Thine adorable, true and only Son  
Also the Holy Ghost, the Paraclete.

VII. Thou art the King of Glory, O Christ.

Thou art the everlasting Son of the  
Father.

Thou having taken upon Thee to deliver  
man didst not abhor the Virgin's womb.

VIII. Thou having overcome the sting  
of death didst open to believers the  
kingdom of heaven.

IX. Thou sittest at the right hand of  
God, in the glory of the Father.

We believe that Thou shalt come to be  
our Judge.

X. We beseech Thee, therefore,  
help Thy servants, whom Thou has  
redeemed with Thy precious Blood!



XI. *Aeterna fac cum Sanctis tuis in gloria numerari!*

XII. *Salvum fac populum tuum, Domine, et benedic hereditati tuae!*

*Et rege eos, et extolle illos usque in aeternum!*

XIII. *Per singulos dies benedicimus te Et laudamus nomen tuum in saeculum et in saeculum saeculi.*

XIV. *Dignare, Domine, die isto sine peccato nos custodire!*

XV. *Miserere nostri, Domine, miserere nostri!*

*Fiat misericordia tua, Domine, super nos, quemadmodum speravimus in te!*

XVI. *In te, Domine, speravi: non confundar in aeternum.*

XVII. *Amen. Sanctus, Sanctus, Sanctus.*

XI. Make them to be numbered with Thy Saints: in glory everlasting.

XII. Lord, save Thy people, and bless Thine inheritance.

Govern them: and lift them up forever.

XIII. Day by day we bless Thee And we praise Thy name forever, world without end.

XIV. Vouchsafe, O Lord, this day to keep us without sin.

XV. Have mercy on us, O Lord, have mercy on us.

Let Thy mercy, O Lord, be upon us, as we have hoped in Thee.

XVI. O Lord, in Thee have I hoped: let me never be confounded.

XVII. Amen. Holy, Holy, Holy.

## Interval

### Requiem (Op 9)

**Maurice Duruflé**  
(1902-1986)

Maurice Duruflé was an organist by profession, holding the position of organist at St-Étienne-du-Mont in Paris from 1929 until his death. He also became a composer of organ and other works, although his output was relatively modest, partly because he was a great perfectionist and would rework his compositions repeatedly before he was satisfied with them.

The *Requiem*, Duruflé's best-known work, was written as a result of a commission from his publishers in 1941 and was completed in 1947. Duruflé had already begun work on a set of organ pieces, based on Gregorian chants, and he based the *Requiem* on these early sketches, dedicating the work to his father. Duruflé first became familiar with Gregorian chants from his time as chorister in Rouen Cathedral where there was a famous school of chant. The *Requiem* is based on Gregorian chants, interwoven with Duruflé's own harmonic and rhythmic styles. However, the music is set so as to support the text and reflect the liturgy, and to remain true to the Gregorian style. As Duruflé later wrote: "My *Requiem* is built entirely from the Gregorian themes of the Mass for the Dead. At times, the

text is paramount, and therefore the orchestra intervenes only to sustain or to comment; at other times an original musical fabric, inspired by the text, takes over completely.”

Durufié also made clear that the *Requiem* was intended to reflect the ideas of comfort, faith and hope. Like his great compatriot Gabriel Fauré, he adapted the *Requiem* text accordingly, leaving out, for example, the *Dies Irae* text which talks of the fearsome judgment to come, including instead the more reassuring *Pie Jesu*, *Libera Me*, and *In Paradisum* from the burial service. The result is a peaceful, reassuring work which stresses forgiveness and repose as the soul makes its final journey.

The nine sections of the *Requiem* are scored for chorus, except for the *Pie Jesu*, which is sung by the mezzo soprano soloist. The baritone soloist sings in the third and eighth movements, the *Domine Jesu Christe* and *Libera Me*.

**Chris Fisher**

### **I. Introit**

*Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis.*

Grant them eternal rest, O Lord, and let perpetual light shine upon them.

*Te decet hymnus, Deus in Sion, et tibi reddetur votum in Jerusalem.*

A hymn becomes you, O God, in Zion, and to you shall a vow be repaid in Jerusalem.

*Exaudi orationem meam; ad te omnis caro veniet.*

Hear my prayer; to you shall all flesh come.

*Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis.*

Eternal rest grant unto them, O Lord, and let perpetual light shine upon them.

### **II. Kyrie**

*Kyrie eleison;*

Lord have mercy;

*Christe eleison;*

Christ have mercy;

*Kyrie eleison.*

Lord have mercy.

### **III. Domine Jesu Christe**

*Domine Jesu Christe, rex gloriae, libera animas omnium fidelium defunctorum de poenis inferni et de profundo lacu.*

Lord Jesus Christ, King of glory, free the souls of all the faithful departed from infernal punishment and the deep pit.

*Libera eas de ore leonis, ne absorbeat eas Tartarus, ne cadant in obscurum.*

Free them from the mouth of the lion; do not let Tartarus swallow them, nor let them fall into darkness.

*Sed signifer sanctus Michael repraesentet eas in lucem sanctam, quam olim Abrahae promisisti et semini ejus.*

But may the standard-bearer Saint Michael lead them into the holy light which you once promised to Abraham and his seed.

*Hostias et preces tibi, Domine, laudis offerimus.*

O Lord, we offer You sacrifices and prayers of praise.

*Tu suscipe pro animabus illis, quarum hodie memoriam facimus, fac eas, Domine, de morte transire ad vitam quam olim Abrahae promisisti et semini ejus.*

Accept them on behalf of those souls whom we remember today. Let them, O Lord, pass over from death to life as you once promised to Abraham and his seed.

#### **IV. Sanctus**

*Sanctus Dominus Deus Sabaoth; Pleni sunt coeli et terra gloria tua.*

Holy, Holy, Holy, Lord God of Hosts; Heaven and earth are full of your glory.

*Hosanna in excelsis.*

Hosanna in the highest.

*Benedictus, qui venit in nomine Domini.*

Blessed is he who comes in the name of the Lord.

*Hosanna in excelsis.*

Hosanna in the highest.

#### **V. Pie Jesu**

*Pie Jesu Domine, dona eis requiem sempiternam.*

Merciful Lord Jesus, grant them eternal rest.

#### **VI. Agnus Dei**

*Agnus Dei, qui tollis peccata mundi, dona eis requiem sempiternam.*

Lamb of God, who takes away the sins of the world, grant them eternal rest.

#### **VII. Lux Aeterna**

*Lux aeterna luceat eis, Domine, cum sanctis tuis in aeternum, quia pius es.*

May everlasting light shine upon them, O Lord, with your Saints forever, for you are kind.

*Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.*

Grant them eternal rest, O Lord, and may everlasting light shine upon them.

## VIII. Libera Me

*Libera me, Domine, de morte aeterna,  
in die illa tremenda, quando coeli  
movendi sunt et terra, dum veneris  
judicare saeculum per ignem.*

*Tremens factus sum ego et timeo dum  
discussio. Venerit atque ventura ira,  
quando coeli movendi sunt et terra.*

*Dies illa, dies irae, calamitatis et  
miseriae, dies magna et amara valde.*

*Requiem aeternam dona eis, Domine:  
et lux perpetua luceat eis.*

## IX. In Paradisum

*In Paradisum deducant Angeli in tuo  
adventu suscipiant te Martyres et  
perducant te in civitatem sanctam  
Jerusalem.*

*Chorus Angelorum te suscipit et cum  
Lazaro quondam paupere aeternam  
habeas requiem.*

Deliver me, O Lord, from death eternal  
on that fearful day, when the heavens  
and the earth shall be moved, when  
thou shalt come to judge the world by  
fire.

I am made to tremble, and I fear, till the  
judgment be upon us, and the coming  
wrath, when the heavens and the earth  
shall be moved

That day, day of wrath, calamity, and  
misery, day of great and exceeding  
bitterness.

Rest eternal grant unto them, O Lord:  
and let light perpetual shine upon  
them.

May the angels lead you into paradise;  
may the martyrs receive you at your  
arrival and lead you to the holy city  
Jerusalem.

May choirs of angels receive you and  
with Lazarus, once a poor man, may  
you have eternal rest.

## Josep-Ramon Olivé (Baritone)



Born in Barcelona in 1988, Josep-Ramon Olivé started his musical studies in the Escolania of Montserrat where, apart from receiving both vocal and choral training, he studied piano and cello. He finished his bachelor's degree in Choral Conducting (2010) and Singing (2012) in the ESMuC (Higher School of Music of Catalonia) with Josep Vila and Johan Duijck, and mezzo-soprano Mireia Pintó respectively. He achieved a Singing Masters at the Guildhall School of Music & Drama in June 2014, and is currently taking the Opera Course at the Guildhall School studying with Professor Rudolf Piernay, supported by the Amar-Franxes Foster-Jenkins Trust.

From 2010, Josep-Ramon collaborated regularly with different orchestras on the national and international scene, including the Orquestra Simfònica del Vallès, the Orquestra Ciudad de Granada, the Orquestra Barroca Catalana, the OBC and the London Handel Orchestra. Recent new venues include the Palau de la Música Catalana, the Auditorio Nacional of Madrid, the Auditorio Manuel de Falla of Granada and the Gran Teatre del Liceu of Barcelona. This has enabled him to work under the baton of such great conductors as Jordi Savall, Kazushi Ono, Eduardo López Banzo, Johan Duijck, Mark Shanahan, Laurence Cummings, Sigiswald Kujken, Rubén Gimeno, Dominic Wheeler, Xavier Puig and Lluís Vilamajó.

Josep-Ramon has performed the roles of Il Conte in Mozart *Le nozze di Figaro*, Orfeo in Monteverdi *L'Orfeo*, Lesbo in Handel *Agrippina*, Aeneas in Purcell *Dido & Aeneas*, Frank in Strauss *Die Fledermaus*, Pantalone in Wolf-Ferrari *Le donne curiose* and Uberto in Pergolesi *La Serva Padrona*. His oratorio repertoire includes Brahms *Ein deutsches Requiem*, Fauré *Requiem*, Mozart *Requiem* and *Vesperae Solenne de Confessore*, Orff *Carmina Burana* and Bach *B minor Mass*, *Magnificat*, various *Cantatas* and the *Weinachts Oratorium*. As a lieder performer he has sung the song cycles Brahms *Die schöne Magelone*, Mahler *Lieder eines fahrenden Gesellen*, Beethoven *An die ferne Geliebte* and Poulenc *Calligrammes*, among others.

Josep-Ramon has been awarded the 2nd prize at the Concurso Permanente de 'Juventudes Musicales de España' (2011) and the 3rd prize at the Primer Palau Competition (2012). In 2013 he won the 2nd prize at the 20th International Singing Competition of Mâcon, the Paul Hamburger Prize and the 2nd prize at the 7th International Singing Competition of Balaguer. In 2015 he won the first prize and the audience prize at the 2015 Handel Singing Competition, as well as being nominated Oxford Lieder 2015 Young Artist together with pianist Ben-San Lau.

Josep-Ramon is currently a member of the Capella Reial de Catalunya, conducted by Jordi Savall.

## Bethan Langford (Mezzo soprano)



Mezzo Soprano Bethan Langford studies on the Opera Course at the Guildhall School of Music and Drama, where she has been awarded the Susan Longfield prize and Paul Hamburger lieder prize. She is a Samling Artist, a Concordia Artist, a Les Azuriales Young Artist and, as the winner of the Concordia Founders' Prize, gave her debut Wigmore Hall recital earlier this year.

Recent and future performances include Proserpina (cover) Orfeo (Royal Opera at the Roundhouse), Noble Orphan *Der Rosenkavalier* (Glyndebourne Festival Opera and BBC Proms), Prince Orlofsky *Die Fledermaus* (Clonter Opera), Nancy Albert *Herring* (Mid Wales Opera Young Artist), the closing concert of the Oxford

Lieder Festival (broadcast on BBC Radio 3) and the role of Lucretia in Britten's *The Rape of Lucretia* for Guildhall Opera. She is excited to be returning to Glyndebourne this season as a Lehrbuben in Wagner's *Die Meistersinger Von Nürnberg*.

Bethan's studies are supported by an EMI Music Sound Foundation bursary, a Tutton Award from Help Musicians UK and the Worshipful Company of Skinners. She is looking forward to graduating from the Guildhall this Summer and fully entering the opera world!

**Saturday 19th March, 7:30pm, West Road Concert Hall**



# DVOŘÁK

## *STABAT MATER*

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soloists:

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**Simon Shibambu        Kamilla Dunstan**

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## Timothy Redmond (Conductor)



Timothy Redmond conducts and presents concerts throughout Europe. He is Principal Conductor of the Cambridge Philharmonic, Professor of Conducting at the Guildhall School and a regular guest conductor with the London Symphony and Royal Philharmonic Orchestras. He has given concerts in the UK with the Philharmonia, Royal Northern Sinfonia and London Philharmonic Orchestra, with the BBC Concert, Philharmonic and Symphony Orchestras, with the Hallé, Royal Liverpool Philharmonic and Ulster Orchestras, and has a long-standing association with the Manchester Camerata. He has conducted widely

throughout Europe and the US with orchestras including the St Louis Symphony, Filarmonica Arturo Toscanini, Orchestra della Svizzera Italiana and the Rotterdam Philharmonic.

Timothy Redmond is well-known as a conductor of contemporary music and has a particular association with the music of Thomas Adès. Since working closely with the composer for the premiere of *The Tempest* at Covent Garden, he has conducted critically-acclaimed productions of *Powder Her Face* for English National Opera, the Royal Opera House and St Petersburg's Mariinsky Theatre. He recently gave the Hungarian premiere of *Totentanz* and assisted the composer for the New York premiere of *The Tempest* at the Metropolitan Opera. In the opera house he has conducted productions for Opera Theatre of St Louis, English National Opera, Opera North, English Touring Opera and Almeida Opera, for the Aldeburgh, Bregenz, Buxton, Los Angeles, Tenerife and Wexford festivals and for New York's American Lyric Theatre. As a member of music staff, he has also conducted for De Vlaamse Opera, Strasbourg, Garsington and Glyndebourne.

Recent highlights have included a new disc with Alison Balsom and Guy Barker for Warner Classics, premieres of works by Edward Rushton and Peter Maxwell Davies with the LSO, his debut in China with the RPO and the 2014 LSO BMW Open Air Classics concert, at which he conducted for 10,000 people in Trafalgar Square. This season, as well as conducting concerts with the LSO, RPO and LPO, he makes debuts with orchestras in Canada, Romania and Serbia and at the MITO Festival in Milan. He conducts new opera for Aldeburgh Music and Mahogany Opera Group, gives concert performances of *Bluebeard's Castle* and *The Adventures of Pinocchio* in Cambridge and conducts the UK premiere of Voseček's *Biedermann and the Arsonists* with the Britten Sinfonia for Independent Opera at Sadler's Wells.

Timothy Redmond studied at the Royal Northern College of Music, Manchester University and the Accademia Musicale Chigiana in Siena. He furthered his studies in masterclasses with George Hurst, Ilya Musin, Yan Pascal Tortelier and Pierre Boulez and as an assistant to Elgar Howarth, Valery Gergiev and Sir Colin Davis.

## Steve Bingham (Leader)



Steve Bingham studied violin with Emmanuel Hurwitz, Sidney Griller and the Amadeus Quartet at the Royal Academy of Music from 1981 to 1985, where he won prizes for orchestral leading and string quartet playing. In 1985 he formed the Bingham String Quartet, an ensemble which has become one of the foremost in the UK, with an enviable reputation for both classical and contemporary repertoire. The Quartet has recorded numerous CDs and has worked for radio and television both in the UK and as far afield as Australia. The group has toured in Europe, the Middle East and Australia and has worked with distinguished musicians such as Jack Brymer, Raphael Wallfisch, Michael Collins and David Campbell. The

Quartet's educational activities have included residencies at London's South Bank Centre, for several UK festivals and at Radley College. The Quartet is also known for its many performances of new works by some of the best young composers in Britain.

Steve has appeared as guest leader with many orchestras including the BBC Scottish Symphony Orchestra, the Scottish Chamber Orchestra, English National Ballet and English Sinfonia. He has given solo recitals both in the UK and America and his concerto performances include works by Bach, Vivaldi, Bruch, Prokofiev, Mendelssohn and Sibelius, given in venues as prestigious as St John's Smith Square and the Royal Albert Hall. Steve is internationally renowned for his solo violin recitals, where he mixes acoustic pieces with live-looped electric violin arrangements in his own unique way. Steve has released four solo albums, *Duplicity*, *Ascension*, *Third* and *The Persistence of Vision*, alongside many single tracks, and is currently planning two new releases.

[stevebingham.co.uk](http://stevebingham.co.uk)



# Cambridge Philharmonic Orchestra

## 1st Violins

Steve Bingham (leader)  
Kate Clow (co leader)  
Laura Smith  
Hilary Crooks  
Adele Fryer  
Eleanor Winpenny  
Rupert Swarbrick  
Meriel Rhodes  
Emily Moss  
Jo Cumberbatch  
Maydo Kay  
Charlotte Cunningham  
Anne McAleer

## 2nd Violins

Naomi Hilton  
Emma Lawrence  
Chui Yip  
Gerry Wimpenny  
Sean Rock  
Lucy Andrews  
Paul Anderson  
John Richards  
Sarah Ridley  
Fiona Cunningham  
Lelia Coupe  
Joanna Baxter  
Jenny Barna

## Violas

Ruth Donnelly  
Sophie Channon  
Agata Wygnanska  
Dominic de Cogan  
Viola Hays  
Edna Murphy  
Jo Holland  
Robyn Sorensen

## Cellos

Vivian Williams  
Jessica Hiscock  
Angela Bennett  
Helen Davies  
Anna Edwards  
Melissa Fu  
Isabel Groves  
Clare Gilmour  
Catherine Alexander-Kiff  
Hanna Granroth-Wilding

## Double Basses

Tony Scholl  
Susan Sparrow  
Stephen Beaumont  
John Richens

## Flutes

Cynthia Lalli  
Alison Townend  
Kelly Puffer

## Oboe

Rachael Dunlop

## Cor Anglais

Camilla Haggett

## Clarinets

Graham Dolby  
Berdel Efe Gülsen

## Bass Clarinet

David Hayton

## Bassoons

Neil Greenham  
Jenny Warburton

## Horns

Mark Howlings  
Chris Wykes  
George Thackray  
Tony Hawkins

## Trumpets

Naomi Wrycroft  
Sergio Moreira  
Ian Facer

## Trombones

Denise Hayles  
Nick Byers

## Bass Trombone

David Minchin

## Tuba

George Ellis

## Timpani

Dave Ellis

## Percussion

Derek Scurl  
Oliver Butterworth  
James Shires

## Harp

Lizzy Scorch

## Piano

Tamara Lorenzo Gabeiras

# Cambridge Philharmonic Chorus

## 1st Sopranos

Eileen Adams  
Jeannine Billinghamurst  
Rose Drury  
Susan Earnshaw  
Agnes Heydtmann  
Ros Mitchell  
Jan Moore  
Caroline Potter  
Amanda Price  
Susan Randall  
Mary Richards  
Josephine Roberts  
Sheila Rushton  
Anne Sales  
Pat Sartori  
Paddy Smith  
Katie Speed  
Linda Stollwerck Boulton  
Diana Sutton  
Ruth Tricker

## 2nd Sopranos

Cathy Ashbee  
Eleanor Bell  
Anthea Bramford  
Susannah Cameron  
Joanne Clark  
Jennifer Day  
Maggie Hook  
Diana Lindsay  
Binnie Macellari  
Suzie McCave  
Ann Read  
Pip Smith  
Ann Taylor  
Catharine Warren

## 1st Altos

Elizabeth Anderson  
Julie Bamford  
Helen Black  
Alexandra Bolton  
Caroline Courtney  
Elaine Culshaw  
Alison Dudbridge  
Elaine Fulton  
Jayne Grey  
Jean Gulston  
Jan Littlewood  
Valerie Mahy  
Sarah Marshall-Owen  
Janet Mills  
Alice Parr  
Alison Russell  
Caroline Shepherd  
Alison Vinnicombe  
Margaret Wilson  
Joanna Womack

## 2nd Altos

Rachael Branton  
Margaret Cook  
Elizabeth Crowe  
Alison Deary  
Jane Fenton  
Clare Flook  
Stephanie Gray  
Hilary Jackson  
Susan Jourdain  
Anne Matthewman  
Mona Nykänen  
Sue Purseglove  
Kate Rankin  
Chris Strachan

## 1st Tenors

Robert Culshaw  
David Griffiths  
Jean Harding  
Sylvia Hearn  
Ian Macmillan  
Graham Wickens  
John Williams

## 2nd Tenors

Aidan Baker  
Martin Ballard  
Robert Bunting  
David Collier  
Geoff Forster  
Andy Pierce  
Chris Price  
Stephen Roberts  
Nick Sayer  
Martin Scutt

## 1st Basses

John Darlington  
Brian Dawson  
Chris Fisher  
Philip Johnston  
Roger McClure  
Harrison Sherwood  
Mike Warren

## 2nd Basses

Tom Ambrose  
Richard Birkett  
Andrew Black  
Neil Caplan  
Chris Coffin  
Paul Crosfield  
Patrick Hall  
Chris Joubert  
Tom Read

**Saturday 21 May 2016** at 7.30pm  
**West Road Concert Hall, Cambridge**



# BLUEBEARD'S CASTLE

**Janáček**

*Žárlivost (Jealousy)*

**Rachmaninov**

*Spring*

**Bartók**

*Bluebeard's Castle*

**Timothy Redmond** *Conductor*

**Christopher Cull** *Baritone (Spring)*

**Jade Moffat** *Judith, Mezzo soprano*

**Milan Siljanov** *Bluebeard, Bass baritone*

**Cambridge Philharmonic Orchestra and Chorus**

**Tickets (reserved):** £12, £16, £20, £25 (Students and under-18s £10 on the door)

**Box Office:** 01223 357851 (Cambridge Live)

**Online:** [www.cambridgelivetrust.co.uk/tickets](http://www.cambridgelivetrust.co.uk/tickets) or [www.cam-phil.org.uk](http://www.cam-phil.org.uk)

# Cambridge Philharmonic Forthcoming Concerts

**Saturday 21 May 2016**

*West Road Concert Hall, Cambridge*

Janáček: Jealousy

Rachmaninov: Spring

Bartók: Bluebeard's Castle

**Saturday 9 July 2016**

*Ely Cathedral*

Walton: Coronation Te Deum

Vaughan Williams: The Lark Ascending  
(Violin: *Steve Bingham*)

Vaughan Williams: A Sea Symphony



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